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BERWALD

THE WAY OF THE CROSS

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A CANTATA FOR LENT OR EASTER

THE

WAY OF THE CROSS

FOR SOLI, CHORUS and ORCHESTRA OR ORGAN

SET TO MUSIC BY
WILLIAM BERWALD



PRICE, 75 CENTS

THE H. W. GRAY COMPANY

2 WEST 45th STREET, NEW YORK

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17095291

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music.

Dedicated to my wife

THE WAY OF THE CROSS.

PART I.

NO 1. CHORUS and SOLO (Tenor) 'TIS MIDNIGHT.

W. Berwald.

Andante. $\text{♩} = 60.$
Violas & Cl.

Organ. *p*

Celli & Bsn.

Violins. *mp*

cresc. poco - a - poco *f*

Soprano.

Alto. *p*

Tenor. 'Tis mid-night; and on Olive's brow The

Bass. *p*

'Tis mid-night; and on Olive's brow The $\text{♩} = 72.$

dim. *p* Horns.

CHORUS.

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'Tis mid-night; in the
star is dimm'd that late-ly shone:

Wood W.
muted Violins. *p*

gar-den, now, The suff'ring Sa-viour prays a-lone.
The suff'ring Sa-viour prays a-lone.
gar-den, now, The suff'ring Sa-viour prays a-lone.
The suff'ring Sa-viour prays a-lone.

Hns. & Bass
Violins 8V

Berwald, The Way of the Cross.

p

'Tis mid-night, and from all removed, Em-

p

'Tis mid-night, and from all removed, Em-

p

'Tis mid-night, and from all removed, Em-

p

'Tis mid-night, and from all removed, Em-

Strings.

p

- man-uel wres-tles lone with fears; E'en the dis - ci - ple that He

- man-uel wres-tles lone with fears; E'en the dis - ci - ple that He

- man - - uel wres-tles lone with fears; E'en the dis - ci - ple that He

- man-uel wres-tles lone with fears; E'en the dis - ci - ple that He

loved Heeds not his Mas-ter's grief and tears. 'Tis mid-night, and for

loved Heeds not his Mas-ter's grief and tears. 'Tis mid-night, and for

loved Heeds not his Mas-ter's grief and tears. 'Tis mid-night, and for

loved Heeds not his Mas-ter's grief and tears. 'Tis mid-night, and for

Ob. Fl. & Bsn. 8V

Violas & Hns. 8V

o-ther's guilt The Man of sor-rows weeps in blood;

o-ther's guilt The Man of sor-rows weeps in blood; Yet He—that hath in

o-ther's guilt The Man of sor-rows weeps in blood;

o-ther's guilt The Man of sor-rows weeps in blood; Yet He—that hath in

Berwald, *The Way of the Cross.*

mp Yet He that hath in an - guish knelt *mf* Is not for-sa-ken by his

an - guish knelt *mf* Is not for-sa-ken by his

mp Yet He that hath in an - guish knelt *mf* Is not for-sa-ken by his

an - guish knelt

p God, his God.

p God, his God.

p God, his God.

mf espr. *p* Is not for-sa-ken by his God.

p *cresc.*

Berwald, The Way of the Cross.

p

'Tis mid - night, and from

p

'Tis mid - night, and from

p

'Tis mid - night, and from

p

'Tis mid - night, and from

mf $\text{♩} = 80.$

Bssn. & Ob. 8V

cresc. *f* *p*

heav'n - ly plains... Is borne the song that an - gels know; Un-heard by

cresc. *f* *p*

heav'n - ly plains... Is borne the song that an - gels know; Un-heard by

cresc. *f* *p*

heav'n - ly plains... Is borne the song that an - gels know; Un-heard by

cresc. *f* *p*

heav'n - ly plains... Is borne the song that an - gels know; Un-heard by

cresc. *f* *p*

Tenor Solo. *mf*

This is my be-lov - ed Son, in

mor - tals are the strains, Un - heard are the

mor - tals are the strains, Un - heard are the

mor - tals are the strains, Un - heard are the

mor - tals are the strains, Un - heard are the

poco rit.

whom I am well pleased, hark - - - en un - to

poco rit.

strains That sweet - ly soothe the Sa - viour's woe.

poco rit.

strains That sweet - ly soothe the Sa - viour's

poco rit.

strains That sweet - ly soothe the Sa - viour's

poco rit.

strains That sweet - ly soothe the Sa - viour's woe that

Berwald, The Way of the Cross.

Him!

woe, that sweet - ly soothe the

woe, that

p *mp*

p espr.

sweet - ly soothe the Sa - - viour's woe,

mf *cresc.*

that sweet - ly soothe the

cresc.

Sa - - viour's woe, that soothe the

cresc.

sweet - ly soothe the Sa - - viour's woe,

cresc.

soothe the Sa - - viour's

Berwald, The Way of the Cross.

Sa - viour's woe, the Sa - viour's woe, the
 Sa - viour's woe, the Sa - viour's woe, the
 the Sa - viour's woe, the
 woe, the Sa - viour's woe, the

Cello.
p espr.

Sa - viour's woe.
 Sa - viour's woe.
 Sa - viour's woe.
 Sa - viour's woe.

Violins.
Fl. & Cl.
pp

Berwald, The Way of the Cross.

NO 2. RECIT. (*Baritone and Tenor*)
AND WHEN HE ROSE UP FROM PRAYER.

Andante. Baritone, Recit. *p* *3* *3*

Ob. & Hn. *fp* Bssn.

And when he rose up from

prayer, and was come to his dis - ci - ples, he found them sleep - ing for

Tenor. *p* *animando*

sor - row, Why sleep ye? rise and pray

Hn. & Bssn. Strings.

cresc. *f* Baritone. *animato* *mf*

lest ye en - ter in - to temp - ta - tion. And while he yet

cresc. *f* *fp*

Berwald, *The Way of the Cross.*

poco larg. cresc.

spake, be-hold a mul-ti-tude, and he that was call-ed

Fl. & Picc.

poco larg. cresc.

f Ju - - das, went be-fore them and drew near un-to Je-sus to

f Trpts. & Tromb.

kiss him. But Je - sus said un-to him, Ju - das, be -

f Tenor.

Viola.

- tray-est thou the Son of man with a kiss?

f

Berwald, The Way of the Cross.

Andante. $\text{♩} = 72$.

Ob.

dim. e rit. *p* Hns. *espr.* Cl. & Bsn.

Strings. *poco rit.*

NO 3. ARIA. (Soprano) BLEED AND BREAK.

Andante. $\text{♩} = 66$.
Bsn. & Ob. 8V

p Viola.

Soprano Solo.

Bleed and break, bleed and break,

p Wood W. & Hns.

Berwald, The Way of the Cross.

bleed and break, Thou lov-ing heart, Thou lov - - ing - heart.

Strings.

mp Bleed and break, bleed and break, Thou

mp

lov - - ing, lov - - ing heart. Ah! a

mp più ani-

-mando poco a poco

child whom Thou didst nour - ish, Ah, a friend whom Thou didst

-mando poco a poco

mp

mf

cher-ish, He doth ga - ther foes a - round Thee, He doth like a ser-pent

Violin.

f

wound Thee, wound _____ Thee, He doth like a ser-pent

f larg. *mf* *p*

wound Thee, wound Thee, wound _____

f larg. *mf* *dim.* *p*

Cl.

— Thee Thou lov-ing heart.

dim. e rit.

Bssn.

pp

Cello.

Berwald, The Way of the Cross.

Nº 4. RECIT. (*Baritone and Tenor*) THEN CAME THEY.

Baritone Solo.

Con fuoco e molto marcato. $\text{♩} = 100$. Then came they, and laid hands on

f Strings *fp*

Je - sus and took Him.

And, be-hold, one of them which were with Je - sus, stretched out his

hand, and drew his sword, and struck a ser-vant of the high

Berwald, *The Way of the Cross*.

priests', and smote off his ear.

Tenor Solo.

Put up a - gain thy sword in - to his place:

for all — they that take the sword, shall per - ish, shall

per - ish with the sword.

dim. e rit.

Berwald, The Way of the Cross.

Nº 5. SOLO (*Tenor*) and CHORUS.

THINKEST THOU THAT I CANNOT NOW PRAY.

Moderato. ♩ = 100.

p Thinkest Thou that I can-not now pray to my Fa - ther,

Vl. *p cantabile*

Hn. *poco marcato*

and he shall pre - sent-ly give me more than twelve leg - ions of

Cl.

mf an - gels, give me more than twelve leg - - ions of an - gels, of

mf

poco rit. an - - gels? But

poco rit.

Hn. *espr.*

Berwald, The Way of the Cross.

how then shall the scrip - tures be ful - fill - ed, that thus it

must be? The cup which my Fa - ther hath

givn me, shall I not drink it, not drink it?

Soprano.

Alto.

Tenor.

Bass.

O won-drous love!

O won-drous love!

Harp.

$\text{♩} = 100.$

Berwald, The Way of the Cross.

won-drous love! O won-drous love! This sa-cri-fice to

O won-drous love! O won-drous love! This sa-cri-fice to

won-drous love! O won-drous love! This sa-cri-fice to

O won-drous love! O won-drous love! This sa-cri-fice to

of-fer, The Shep-herd for the sheep con-tent to—

of-fer, The Shep-herd for the sheep con-tent to—

of-fer, The Shep-herd for the sheep con-tent to

of-fer, The Shep-herd for the sheep con-tent to—

Berwald, The Way of the Cross.

suf - - fer. *p* O who like

suf - - fer. *p* O who like

suf - - fer. *p* O who like

suf - - fer. *p* O who like

Tenor Solo. *mf*

O right - eous Fa - - ther,

thee, so mild, so bright, Thou

thee, so mild, so bright, Thou

thee, so mild, so bright, Thou

thee, so mild, so bright, Thou

p *marcato*

Berwald, The Way of the Cross.

cresc. *f*
Thy name be glo - ri - fied for - e - ver!

cresc. *f* *p*
Son of men, thou Light of light? O

cresc. *f* *p*
Son of men, thou Light of light? O

cresc. *f* *p*
Son of men, thou Light of light? O

cresc. *f* *p*
Son of men, thou Light of light? O

cresc. *f* *p*
Son of men, thou Light of light? O

for - e - ver e - ver - more!

who like thee did e - ver go So

who like thee did e - ver go So

who like thee did e - ver go So

who like thee did e - ver go So

Berwald, The Way of the Cross.

O my Fa - - ther, if this
 pa - - tient, so pa - - tient
 pa - - tient, so pa - - tient
 pa - - tient, so pa - - tient
 pa - - tient, so pa - - tient

cup may not pass a - way from me, ex-cept I drink it,
 through a world of woe, of woe!
 through a world of woe, of woe!
 through a world of woe, of woe!
 through a world of woe, of woe!

Berwald, The Way of the Cross.

The musical score is for the song "The Rose Tree" and consists of two systems of staves. The first system contains five staves: four vocal staves and one piano accompaniment staff. The vocal parts are for Soprano, Alto, Tenor, and Bass, each with its own line of lyrics. The piano part is on the bottom staff. The second system contains two staves: a vocal staff and a piano accompaniment staff. The vocal part continues the lyrics, and the piano part provides accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *f*, *rit.*, and *molto espr.*. The lyrics are: "Thy will be done. O wondrous love! O wondrous love! O wondrous love!"

Thy will be done.
O wondrous love!
O wondrous love!
O wondrous love!
O wondrous love!

dim. poco a poco rit. p espr. pp

Berwald; The Way of the Cross.

Nº 6. RECIT. (*Baritone and Tenor*) and CHORUS.
AND THE WHOLE MULTITUDE.

Allegro moderato. ♩ = 182.

fz *mf* *cresc.*

Baritone Solo.

mf *f* *fp*

And the whole

mul - ti - tude led him un - to Pi - late, the gov - er - nor,

Bsns. & Hn. 8va

And they be - gan — to ac - cuse him. And Pi - late asked him,

Berwald, *The Way of the Cross.*

-lease un-to you one at the pass-o-ver; Will ye

therefore that I re - lease un-to you the King of the Jews?

Then cried they all a - gain:

CHORUS.

Soprano. Not this man, but Bar - ab - bas!

Alto. Not this man, but Bar - ab - bas!

Tenor. Not this man, but Bar - ab - bas!

Bass. Not this man, but Bar - ab - bas!

CHORUS.

Not this man, but Bar - ab - bas!

Berwald, The Way of the Cross.

Baritone Solo.

agitato

27

Then Pi-late there-fore took Je-sus, and scourged him.

Brass.

And the

sol - diers plat - ted a crown of thorns, and put it on his

head, and they put on him — a pur - ple robe, and said:

Nº 7. CHORUS. HAIL, KING OF THE JEWS.

Allegro.

Hail, King of the Jews! Hail, King of the Jews! Hail, — King of the
Hail, King of the Jews! Hail, King of the Jews! Hail, — King of the
Hail, King of the Jews! Hail, King of the Jews! Hail, — King of the
Hail, King of the Jews! Hail, King of the Jews! Hail, — King of the
Hail, King of the Jews! Hail, King of the Jews! Hail, — King of the

Allegro. ♩ = 138.

Brass & Wood W.

f Strings
marcato

Jews! and they mocked him,

Jews! And they smote him, and they

Jews! and they mocked him,

Jews! And they smote him, and they

and they mocked him, they smote him with their hands; Hail, — hail, —

smote him, they smote him with their hands; Hail, — hail, —

and they mocked him, they smote him with their hands; Hail, — hail, —

smote him, they smote him with their hands; Hail, — hail, —

Berwald, *The Way of the Cross.*

King of the Jews! Hail! Hail, King of the Jews!

King of the Jews! Hail! Hail, King of the Jews!

King of the Jews! Hail! Hail, King of the Jews!

King of the Jews! Hail! Hail, King of the Jews!

Jews! Hail, King of the Jews! Hail, King of the Jews!

Jews! Hail, King of the Jews! Hail, King of the Jews!

Jews! Hail, King of the Jews! Hail, King of the Jews!

Jews! Hail, King of the Jews! Hail, King of the Jews!

Berwald, The Way of the Cross.

NO 8. RECIT. (*Baritone*)
PILATE THEREFORE WENT FORTH AGAIN.

Baritone, Recit.

Baritone, Recit.

mf *f*

Pi - late there-fore went forth a - gain, — and saith un - to

f

Hn. & Bsn.

them, Be-hold, I bring him forth to you,—that ye may know that I find no—

The image shows a page from a musical score for the song "The Song of the Shirt." The title is at the top left. The score is for voice and piano. The lyrics are: "fault, — no fault in him." The music is in 3/4 time. The tempo markings are "molto espr." and "rall." The instrumentation includes Voice, Piano (P.), Cello, Viola, and Oboe (Ob.). The score is written on five staves. The first staff is the voice part. The second staff is the piano accompaniment. The third staff is the Cello part. The fourth staff is the Viola part. The fifth staff is the Oboe part. The lyrics are written below the voice staff. The tempo markings are written above the piano and Cello staves. The instrumentation labels are written above their respective staves. The score is written in a standard musical notation style.

molto espr. *rall.*

fault, — no fault in him.

rall. *molto espr.*

Cello. Ob. Viola. 3

The musical score is for a piece titled "The Crown of Thorns" by J. S. Gounod. It is in 3/4 time and consists of 60 measures. The score is written for a vocal soloist and piano accompaniment. The vocal part begins with the lyrics "Then came Je-sus forth, wear-ing the crown of" and is marked "poco lento". The piano accompaniment features a prominent triplet pattern in the right hand and a more active bass line in the left hand. The score includes various musical notations such as triplets, dynamics (p, mp), and a tempo marking of "poco lento".

poco lento
p *mp*
 Then came Je-sus forth, wear-ing the crown of
poco lento $\text{♩} = 60$
 Hn.
p

Berwald, The Way of the Cross.

thorns, _____ and the pur-ple robe; and Pi-late saith un-to them, Be-

- hold the man!

molto espr. *cresc. e molto animando poco a poco*

largamente *molto appassionato*

ff *ffz*

When the chief priests therefore saw him, they cried out say - - ing:

cresc. *accel.*

NO 9. CHORUS. CRUCIFY HIM!

Allegro.
Soprano.

CHORUS.

Alto.

Tenor.

Bass.

Allegro. ♩=168.

f

Cru-ci-fy, cru-ci-fy, cru - ci - fy him!

Cru-ci-fy, cru-ci-fy, cru - ci - fy him! Take him, he is

Cru-ci-fy, cru-ci-fy, cru - ci - fy him!

Cru-ci-fy, cru-ci-fy, cru - ci - fy him! Take him, he is

Take him, he is guilt-y of death!_____

guilt-y of death, he is guilt-y of death!

Take him, he is guilt-y of death!_____

guilt-y of death, he is guilt-y of death!

Berwald, The Way of the Cross.

Cru - ci - fy him, cru - ci - fy him, He's spok - en_ blasphemy,
 Cru - ci - fy him, He has spok - en_ blasphemy,
 Cru - ci - fy him, cru - ci - fy him, He's spok - en_ blasphemy,
 Cru - ci - fy him, He has spok - en_ blasphemy,

cru - ci - fy him. Take him, he is
 cru - ci - fy him. Take him, he is guilt - y of death!
 cru - ci - fy him. Take him, he is
 cru - ci - fy him. Take him, he is guilt - y of death!

guilt-y of death! Cru - ci - fy him, cru - ci - fy him, cru - ci - fy him, he's

guilt-y of death! Cru - ci - fy him, cru - ci - fy him, he's

guilt-y of death! Cru - ci - fy him, cru - ci - fy him, he's

Cru - ci - fy him, cru - ci - fy him, he's

him, he is guilt-y of death, guilt-y of death, guilt-y of

guilt - y guilt-y of death, guilt-y of death, guilt-y of

guilt - y of death, guilt-y of death, guilt-y of

guilt - y of death, guilt-y of death, guilt-y of

him, he is guilt-y of death, guilt-y of death, guilt-y of

guilt - y guilt-y of death, guilt-y of death, guilt-y of

guilt - y of death, guilt-y of death, guilt-y of

guilt - y of death, guilt-y of death, guilt-y of

death, take him, he is guilt-y of death!—

death, take him, he is guilt-y of death!—

death, take him, he is guilt-y of death!—

death, take him, he is guilt-y of death!—

cresc. *ff*

Più mosso. *mf* cru - ci - fy him. cru - ci -

mf cru - ci - fy him. cru - ci -

mf Woe! cru - ci - fy him. Woe! cru - ci -

mf Woe! — cru - ci - fy him. Woe! — cru - ci -

Più mosso. $\text{♩} = 92$

cresc. poco - a - poco

- fy him. Woel cru - ci - fy him.

cresc. poco - a - poco

- fy him. Woel! woel cru - ci - fy him.

cresc. poco - a - poco

- fy him. Woel! woel! woel! cru - ci - fy him.

cresc. poco - a - poco

- fy him. Woel! woel! woel! woel! cru - ci - fy him.

Tromb. cresc. poco - a - poco

ff

Woe! Woe!

ff

Woe! Woe!

ff

Woe! Woe!

ff

Woe! Woe!

Un poco meno mosso.

His blood be on

His blood be on

His blood be on

His blood be on

Un poco meno mosso. $\text{♩} = 80$.

ffz *rit.* *dim.* *p*

us, and on our chil - dren.

us, and on our chil - dren.

us, and on our chil - dren.

us, and on our chil - dren.

ffz *rit.* *dim.* *p*

f *ffz*
Cru - - - ci - fy him!
f *ffz*
Cru - - - ci - fy him!
f *ffz*
Cru - - - ci - fy him!
f *ffz*
Cru - - - ci - fy him!
accel. e cresc. poco a poco *f* *ffz*

**Nº 10. RECIT. (Baritone) and MALE CHORUS.
SHALL I CRUCIFY YOUR KING?**

mf *f*
Pi-late saith unto them: Shall I cru-ci-fy your king?
Moderato.
mf *f*
Largamente. ♩=66. *♩=88. Tromb. & Hn.*
The chief priests answered:
Strings *p*

Berwald, The Way of the Cross.

Tenors. *f*

We have no king but Cæ-sar! If thou let this mango,

Basses. *f*

Hns. & Trp. *f*

cresc.

thou art not Cæ-sar's friend: Who-so-e-ver mak-eth him-

-self a king, speak-eth a-against— Cæ-sar.

f Strings

f Hn. *fp* Cl. & Bssn.

p *rall.*

When Pi-late saw, that he could pre-vail — nothing —

Strings

fp *rall.*

Trp. & Hn. Wood W.

mf

Then de - liv - ered he him there-fore un-to them to be

Tromb.

fp

ff *^*

cru - - ci - fied.

f *ff*

Berwald, The Way of the Cross.

mf

And they took Je - sus, and led him a -

ffz fz

Tromb.

- way. And as they came out, they found a man of Cy - re - ne, whose name was

♩ = 116.

Strings

Hn. & Bsn.

Si - - - mon: him they com-pelled to bear his

f

CROSS.

rit.

dim. poco a poco pp

Hn. & Bsn.

Berwald, The Way of the Cross.

№ 11. CHORUS. COME, HEALING CROSS.

Moderato.
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

Come, heal-ing cross, for me pre -

Come, heal-ing cross, heal - ing cross, for me pre -

Come, heal-ing cross, — come, heal-ing cross, for me pre -

Come, heal-ing cross, — come, — for me pre-

Moderato. $\text{♩} = 56$.

p Strings

-pare it, My Sa - viour, lay on me, on me its weight.

-pare it, My Sa - viour, lay on me, on me its weight.

-pare it, My Sa - viour, lay on me, on me its weight.

-pare it, My Sa - viour, lay on me, on me its weight.

Berwald, The Way of the Cross.

mp
Come, heal-ing cross, for me pre -

mp
Come, heal-ing cross, heal-ing cross, for me pre -

mp
Come, heal-ing cross, heal-ing cross, for me pre -

mp
Come, heal-ing cross, for me pre -

Hn. & Ob. 8va

-pare it, My Sa - viour, lay on me, on me its weight. When -

-pare it, My Sa - viour, lay on me, on me its weight. When -

-pare it, My Sa - viour, lay on me, on me its weight. When -

-pare it, My Sa - viour, lay on me, on me its weight. When -

Un poco più mosso.

-e'er my bur-den grows too great, when -

-e'er my bur-den grows too great, when -

-e'er my bur-den grows too great, when -

-e'er my bur-den grows too great, when -

Un poco più mosso. $\text{♩} = 72$.

marcato

-e'er my bur-den grows too great, To

-e'er my bur-den grows too great, To

-e'er my bur-den grows too great, To

-e'er my bur-den grows too great, To

marcato

Berwald, The Way of the Cross.

cresc. *f larg.*

Thee I look for help, for help to bear it.

cresc. *f larg.* *mf*

Thee, to Thee I look for help to bear it, to

cresc. *f larg.*

Thee I look for help, for help to bear it.

cresc. *f larg.* *mf*

Thee I look for help to bear it, to

f larg.

P

Come, heal-ing

dim. *rit.* *P*

Thee I look for help, — for help to bear it. Come, heal-ing

dim. *rit.*

Thee I look for help, — for help to bear it.

dim. *rit.* *p Bssn.*

♩ = 66.

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cross, My Sa-viour, lay on

cross, My Sa-viour, lay on

for me pre - pare it,

Come, heal-ing cross, My Sa - - viour,

me its weight. To Thee I look for

me its weight. To Thee I look for

Come, heal-ing cross, To Thee I look for

lay on me its weight. To Thee I look for

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cresc. *f* \wedge

help, for help to bear it, My Sa - -

cresc. *f* \wedge

help, for help to bear it, My Sa - -

cresc. *f* \wedge

help, for help to bear it, My Sa - -

cresc. *f* \wedge

help, for help to bear it, My Sa - -

cresc. *f* \wedge

help, for help to bear it, My Sa - -

mf

- viour, to bear it, to bear it, my Sa - - -

mf

- viour, to bear it, to bear it, my Sa - - -

mf

- viour, to bear it, to bear it, my Sa - - -

mf

- viour, to bear it, to bear it, my Sa - - -

mf

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p
-viour. *p* Come

p
-viour. *p* Come

p
-viour. *p* Come

p
-viour. *p* Come

trquillo
p espr. *rit.*

pp
heal - ing cross, — O come!

pp
heal - ing cross, — O come!

pp
heal - ing cross, — O come!

pp
heal - ing cross, — O come!

pp

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PART II.

Nº 12. RECIT (*Baritone*) and CHORUS. AND WHEN THEY WERE COME.

Baritone Recit.

Moderato sostenuto. ♩ = 88.

Fl. & Cl. 8va

p

mesto

Bssn.

Viola

p

And when they were

come un-to a place call-ed Gol-go-tha,

VI. & Ob. 8va

Tromb.

cresc.

They gave him vin - e-gar to drink

fp

espr.

Hn.

cresc.

min - gled with gall,

p

but he re-ceived it not. — And they

f

fp

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ff [^]
cru - ci-fied Him.

ff *f* *cresc.*

agitato
Then were they two thieves cru-ci-fied with

fp *agitato*

him, one on the right hand, And an - o - ther on the left.

cresc. *f* [^]
And they that passed by re - viled him, wag-ging their

cresc. *f*

heads and say - ing:

cresc. *ff*

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No 13. CHORUS and RECIT. (*Baritone*)

THOU THAT DESTROYEST THE TEMPLE.

Allegro.

Thou that des-troy-est the tem-ple, Thou that des-

Thou that des-troy-est the tem-ple, Thou that des-

Thou that des-troy-est the tem-ple, Thou that des-

Thou that des-troy-est the tem-ple, Thou that des-

Allegro. ♩ = 160.

Brass & Wood W.

f Strings

marcato

-troy-est the tem-ple, and build-est it in three days, and

-troy-est the tem-ple, and build-est it in

-troy-est the tem-ple, and build-est it in three days, and

-troy-est the tem-ple, and build-est it in

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build - est it in three days, save thyself, save thyself, save thy -
 three days, and build - est it in three days, save thyself, save thy -
 build - est it in three days, save thyself, save thyself, save thy -
 three days, and build - est it in three days, save thyself, save thy -

- self, save thy - self. If
 - self, save thy - self. If thou be the
 - self, save thy - self. If thou be the Son of God —
 - self, save thy - self. If

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thou be the Son of God, come down from the cross

Son of God, Son of God, come down from the cross

— be the Son of God, come down from the cross *f* If

thou be the Son of God, come down from the cross

If thou be the Son of God, come down from the

If thou be the Son of God, Son of God, come down, come

thou be the Son of God, — be the Son of God, come down from the

If thou be the Son of God, come down, come

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cross, come down from the cross, come down from the
 down from the cross, come down from the cross, from the
 cross, come down from the cross, come down from the
 down from the cross, come down from the cross, from the

cross.
 cross.
 cross.
 cross.

Baritone Recit. *mf*
 Like-wise al-so the chief priests mock-ing him,

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with the scribes and elders, said:

fp *cresc.*

He sav-ed o - thers; him - self he can-not save. If

He sav-ed o - thers; him - self he can-not save. If

He sav-ed o - thers; him - self he can-not save. If

He sav-ed o - thers; him - self he can-not save. If

f

He be the King of Is - ra-el, let Him now come

He be the King of Is - ra-el, let Him now come

He be the King of Is - ra-el, let Him now come

He be the King of Is - ra-el, let Him now come

f

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down from the cross, come down from the cross, _____ from the

down from the cross, come down from the cross, _____

down from the cross, come

down from the cross, come down from the

The musical score is for a four-part vocal setting of the hymn "Come Down from the Cross." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "down from the cross, come down from the cross, _____ from the down from the cross, come down from the cross, _____ down from the cross, come down from the". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment, both in 4/4 time. The score is written on a grand staff with a treble and bass clef. The lyrics are written below the vocal staves, and the piano accompaniment is written below the vocal staves. The score is for a four-part vocal setting of the hymn "Come Down from the Cross." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "down from the cross, come down from the cross, _____ from the down from the cross, come down from the cross, _____ down from the cross, come down from the". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment, both in 4/4 time. The score is written on a grand staff with a treble and bass clef. The lyrics are written below the vocal staves, and the piano accompaniment is written below the vocal staves.

The image shows a musical score for a piece titled "The Cross". It is written for voice and piano. The score is in 2/4 time and the key signature has one flat (B-flat). The vocal part consists of four staves, each with a line of lyrics underneath. The piano part is shown at the bottom, with a complex arrangement of chords and arpeggiated figures. The lyrics are: "cross, and we will be - lieve him. He", "from the cross and we will be - lieve him. He", "down from the cross, and we will be - lieve him. He", and "cross, and we will be - lieve him. He". The word "sempre f" is written above the final staff of the vocal part and above the final staff of the piano part.

cross, and we will be - lieve him. He *sempre f*

from the cross and we will be - lieve him. He *sempre f*

down from the cross, and we will be - lieve him. He *sempre f*

cross, and we will be - lieve him. He *sempre f*

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trust-ed in God, in God, let him de -

trust-ed in God, in God, let him de -

trust-ed in God, in God, let him de -

trust-ed in God, in God, let him de -

- liv - er him now, if he will have him:

- liv - er him now, if he will have him:

- liv - er him now, if he will have him:

- liv - er him now, if he will have him:

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for he said, I am the Son of

for he said, I am the Son of

for he said, I am the Son of

for he said, I am the Son of

ff God.

ff God.

ff God.

ff God.

ff *ffz* *ffz*

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HAVE WE NO TEARS TO SHED FOR HIM.

Hn. Trp.
mf mp dim. e rit.

Andante.
p
Have we no tears to shed for Him While

p
sol-diers scoff and Jews de-ride? Ah! look how

f
pat-lent-ly he hangs! Je-sus,

espr.
our Lord is cru-ci-fied.

Wood W.

Berwald, The Way of the Cross.

№ 15. ARIA. (Tenor) STAR OF MY SOUL.

(The Appeal) *p*

Andante espressivo. ♩ = 66.

Ob. *p espr.*

Cl. & Bssn.

Child of My grief and

pain, Watched by My love; — I came to call Thee to

p muted Strings

Harp.

Realms a - bove. *f*

poco rit.

I saw thee wand'ring Far off from Me: In love — I seek for

Ob. *espr.*

Fl. *3*

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thee; Do not flee, do not flee, do not

mf

flee. For thee My blood I shed, for

un poco più animato *mp* *mf*

thee My blood I shed For thee a-lone I came to

mf

pur - chase thee for Mine own, Mine own.

molto espr. *f* *Ob.* *p espr.* *f* *largo.*

$\text{♩} = 68.$

p
Weep thou not for My grief, Child of My love.

p Cl. & Bssn. Harp.

molto cresc. *f*
Strive to be with Me in Heav'n a - bove.

cresc. *f*

Cl. *dim.*
ffz *mf* *Hn. & Bssn.* *Viola & Cello* *p*

Moderato cantabile. ♩=100-112.
p (The Response)
O I will fol - low Thee, Star of my soul, Thro' the deep

p *Cl.*

shades of life To the goal. Yea, let Thy cross be borne each day by

me; Mind not, mind not how hea - vy, if But with

Thee, with Thee. *molto espr.* Lord, if Thou on - ly wilt,

Make us Thine own, Give no com - pan - ion, save Thee, a -

Berwald, The Way of the Cross.

- lone Grant through each day of life To stand by— Thee, With

Thee, When morn - ing — breaks ——— Ev - er to

be, — ev - er, — ev - - er to be. —

Harp pp

Berwald, The Way of the Cross.

NO 16. CHORUS and SOLO. (Tenor)
 NOW FROM THE SIXTH HOUR THERE WAS DARKNESS.

Lento moderato. $\text{♩} = 72$.

Wood W. 8y

Cello

Hn.

espr.

mp

Altos.

Basses.

p

Now from the sixth hour there was

p

Now from the sixth hour there was

$\text{♩} = 60$.

cresc. ed accel.

f

p Trb. & Hn.

p

And a-bout the

p

darkness o-ver all the land un-til the ninth hour.

p

And a-bout the

p

And a-bout the

p

darkness o-ver all the land un-til the ninth hour.

And a-bout the

Bssn.

Cl.

Cl.

Berwald, The Way of the Cross.

ninth hour Je-sus cried with a loud voice, say-ing:

ninth hour Je-sus. cried with a loud voice, say-ing:

ninth hour Je-sus cried with a loud voice, say-ing: *Tenor Solo. f* E - li, E - li,

ninth hour Je-sus cried with a loud voice, say-ing:

muted Strings

cresc. f

p that is to say,

p rall. la-ma sa-bach-ta - ni? *Tutti p* that is to say,

p rall.

p *espr.*

mp

Hn.

♩ = 72.
Violas & Cl.

Bssn. & Ob. 8v

Berwald, The Way of the Cross.

p rall.
My God, my God, why hast Thou for - sa-ken me?

p rall.
My God, my God, why hast Thou for - sa-ken me?

p rall.
My God, my God, why hast Thou for - sa-ken me?

p rall.
My God, my God, why hast Thou for - sa-ken me?

espress.
Strings & Wood W.

Nº 17. CHORUS and SOLO (Tenor) O SACRED HEAD.

Andante sostenuto.
pp

O Sa-cred Head, sur-round - ed By crown of pier-cing thorn, O

pp

O Sa-cred Head, sur-round - ed By crown of pier-cing thorn, O

Andante sostenuto. ♩=72.
pp Violins & Cellos

Hn.

Berwald, The Way of the Cross.

cresc. *f* bleed - ing Head, so wound - ed, Re - viled and put to scorn, —

cresc. *f* *p* bleed - ing Head, so wound - ed, Re - viled and put to scorn, — Death's

cresc. *f* *p* Death's

dim. *pp* pal - lid hue comes o'er Thee, The glow of life de - cays;

dim. *pp* pal - lid hue comes o'er Thee, The glow of life de - cays;

Hns. *dim.* *pp* *più dim.* *s* Timp.

Tenor Solo. *pp* Lento

Tromb. Timp. & Gong. *ppp* Fa-ther, in-to Thy hand I commend my Cl. & Bssn. *pp*

Berwald, The Way of the Cross.

spi - rit.
Tenors. *pp* Lento molto

He then gave up the ghost.

Basses. *pp* Lento molto

He then gave up the ghost.

Lento molto Andante sostenuto. $\text{♩} = 60-66.$

pp *pp* muted Strings

Wood W.

Tr.

Tr.

muted Strings

f *p espress.*

Bssn.

dim. *pp*

Cello

Berwald, The Way of the Cross.

Nº 18. SOLO (*Alto*) and CHORUS
LORD JESUS, WHEN WE STAND AFAR.

Alto Solo. *p*

Andante. ♩ = 72.

Ob.

p Bsn.

Lord

Je-sus, when we stand a - far, And gaze up-on Thy ho - ly cross,

In love of Thee, and scorn of self, — O may we count the

world as loss. When we be - hold Thy bleed - ing

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wounds, And the roughway that Thou hast trod, Make us to hate the load of

sin — That lay so hea - vy on our God. O

ho - ly Lord, — up - lift - ed high, With out - stretched arms in mor - tal

woe Embracing in Thy wondrous love The sin - ful world that lies be - low.

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animando *cresc.*
 Give us an ev - er - liv - ing faith, a faith To gaze be -

animando *cresc.*
 - yond, be - yond the thing we see: And in the mys - te - ry of Thy

f *espress. poco dim.* *p*
 death Draw us, draw us and all men un - to

mf *mf*
 Un poco più mosso

CHORUS.
 Thee. Alto. *p*
 Bass. When we be - hold Thy bleed - ing wounds, And the rough

p *Un poco più mosso. ♩ = 84.*
 When we be - hold Thy bleed - ing

Cl. & Hn.

Berwald, The Way of the Cross.

mp

When we be - hold Thy bleed - ing

way that Thou hast trod —

mp

When we be -

wounds, And the rough way that Thou hast trod —

wounds, And the rough way that Thou hast trod, Make us to hate the load of

Make us to hate the load of

- hold Thy bleed - ing wounds, And the rough way that Thou hast trod, Make us to

Make us to hate the load of

sin That lay so hea - vy on our God. *mf* *p* O

sin That lay so hea - vy on our God, our God.

hate the load of sin That lay so hea - vy on our God. *mf*

sin That lay so hea - vy on our God. *mf*

dim. erit.

Andante.

ho - ly Lord, up - lift - ed high, up - lift - ed

p O ho - ly Lord, up - lift - ed

p O ho - ly Lord, up - lift - ed high, up - lift - ed

mp O

Andante. ♩ = 76 - 80.

p

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high, O Lord with out-stretched arms, in mor-tal Em -

high, O Lord with out-stretched arms, in mor - tal

high, with out - stretched arms, Em -

ho - ly Lord, up-lift-ed high with out - stretched arms, in mor - tal

mp

Em-bra-cing in Thy won - drous love The sin-ful world that -

woe Em-bra - cing in Thy won-drous love The sin - ful world that -

- bra-cing in Thy won - drous love The sin - ful world that

woe Em - bra-cing in Thy love The sin-ful world that

lies be-low. Give us an ev-er liv - ing faith, ev -

lies be-low. Give us an ev-er liv - ing faith

lies be-low. Give us an ev-er liv - ing faith, ev -

lies be-low. Give us an ev-er liv - ing faith

animando *mf* *cresc.* *f*

mp *mf* *cresc.* *f*

- er - liv - ing faith To gaze beyond the things we see:

To gaze be - yond, be-yond the things we see: And in the

- er - liv - ing faith To gaze be-yond the things we see:

To gaze be - yond the things we see: And in the

mp *f* *cresc.*

mp *f* *cresc.*

Berwald, The Way of the Cross.

dim. *p*

And in the mys-te-ry— of Thy death Draw us,

mys-te-ry *dim.* of Thy death Draw us,

And in the mys-te-ry— of Thy death Draw us,

mys-te-ry of Thy death Draw us,

cresc. molto *ff.* *rit.*

draw us— and all men un - - - to Thee.

cresc. molto *ff.* *rit.*

draw us— and all men un - - - to Thee.

cresc. molto *ff.* *rit.*

draw us— and all men un - - - to Thee.

cresc. molto *ff.* *rit.*

draw us— and all men un - - - to Thee.

cresc. molto *ff.* *rit.* *molto espress.*

ff. *rit.* *dim.* *p*

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